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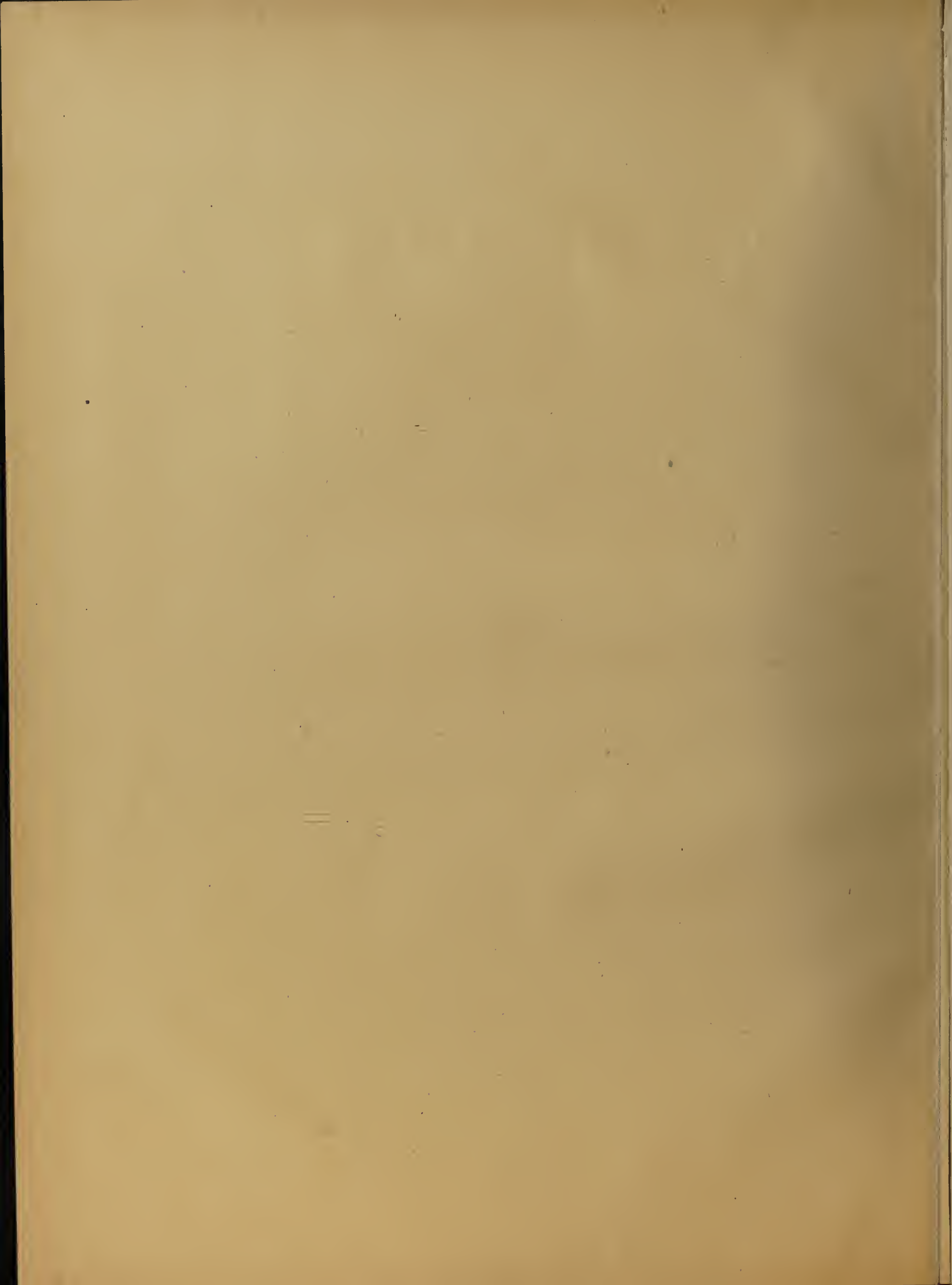
Vol. 1



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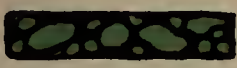


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v.1

SIX SONGS

from 

THE JUNGLE BOOK

by 

RUDYARD KIPLING

music by

DORA (BRIGHT)

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The Jungle Book by permission of Mr. Rudyard Kipling.
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Nº 2 for High Voice.

Six Songs

FROM

The Jungle Book

BY

Rudyard Kipling.

MUSIC BY

Dora Bright.

- I. Night-Song in the Jungle.
 - II. Seal Lullaby.
 - III. The Mother Seal's Song
 - IV. Tiger, Tiger!
 - V. Road-Song of the Bandar-Log
 - VI. The Song Toomai's Mother Sang to the Baby.
- Dora Bright*

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School
Nov. 21. 1917

Low voice

SIX SONGS

FROM
THE JUNGLE BOOK BY RUDYARD KIPLING
Set to Music by
DORA BRIGHT.


Night-song in the Jungle.

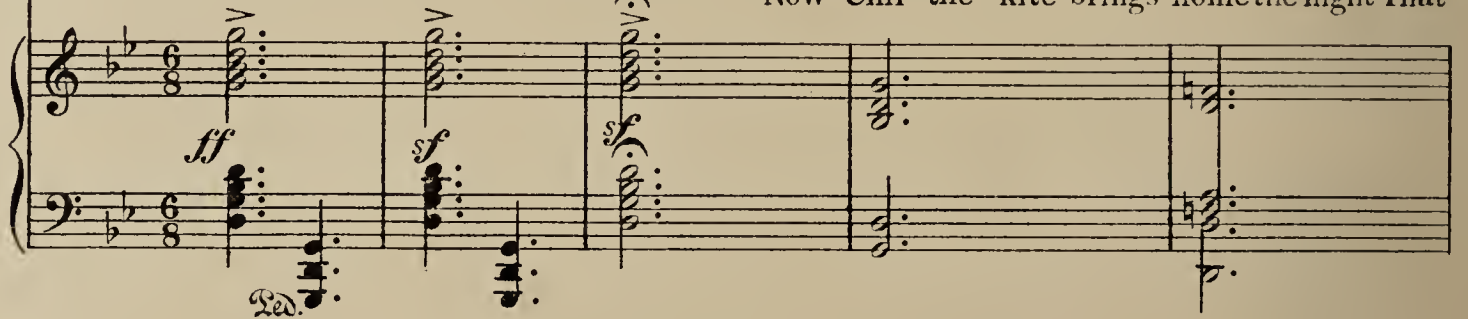
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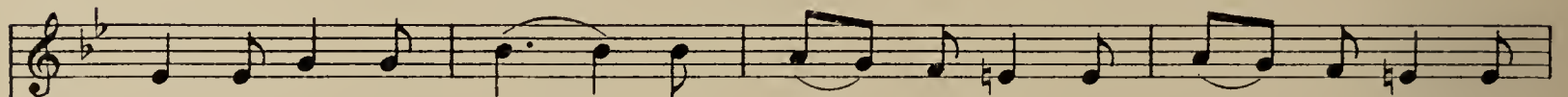
Music by
DORA BRIGHT.

Broadly with emphasis.

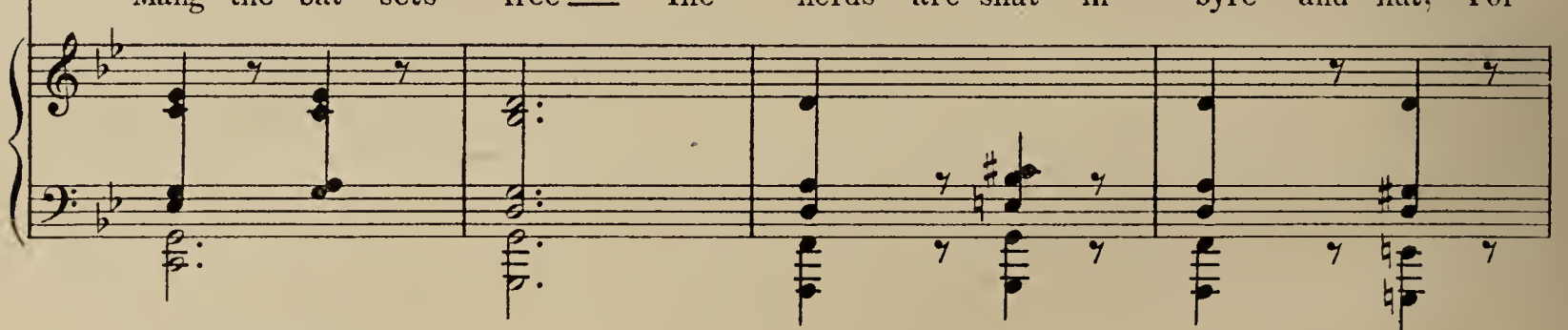
Voice. 


Piano. 

Now Chil the kite brings home the night That




Mang the bat sets free — The herds are shut in byre and hut, For





loosed till dawn are we. This is the hour of pride and pow'r.



f Tal - lon and tusk and claw, _____ *f* Oh hear the call _____ Good

The first system features a vocal line in G minor with lyrics "Tal - lon and tusk and claw, _____ Oh hear the call _____ Good". The piano accompaniment consists of two staves with various dynamics including *f*, *cresc.*, *f*, and *ff*.

f *strin* hunt - ing all _____ *ff* *gen - do* That keeps the Jun - gle

The second system continues the vocal line with lyrics "hunt - ing all _____ That keeps the Jun - gle". The piano accompaniment includes dynamics *f*, *ff*, and *sf*.

law!

The third system shows the piano accompaniment for the vocal phrase "law!". It features a vocal line with a whole note and rests, and piano accompaniment with dynamics *ff* and *a tempo*.

Legato e Moderato.

The fourth system is a piano introduction or interlude marked "Legato e Moderato." with dynamics *p* and *ff*.

"Seal Lullaby."

(From the Jungle Book.)

Words by
RUDYARD KIPLING.
(By Permission.)

Music by
DORA BRIGHT.

With a slow swing.

Voice. *p* Oh!

Piano. *p* *Ad.*

hush thee my Ba - by, the night is be - hind us, And black are the wa - ters, that

spar - kled so green; The moon o'er the com - bers, looks downwards to find us, At

Ad. *Ad.* *p* *Ad.*

cres. rest in the hol - lows, that rus - tle be - tween. *mf* Where bil - low meets bil - low, there

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with a crescendo (*cres.*) and reaches a mezzo-forte (*mf*) dynamic. The piano accompaniment also features a crescendo and mezzo-forte dynamics, with arpeggiated chords and flowing lines.

p soft be thy pil - low, Oh! *cres.* wea - ry wee flip - per - ling curl at thy ease, *dim.* *p* The

The second system continues the vocal and piano parts. The vocal line starts piano (*p*), crescendos (*cres.*), and then decrescendos (*dim.*) to piano (*p*). The piano accompaniment mirrors these dynamics, ending with a *ped. p* (pedal piano) marking.

ff storm shall not wake thee nor shark o - ver - take thee, *mp* A - sleep in the arms of the

The third system shows the vocal line starting fortissimo (*ff*) and moving to mezzo-piano (*mp*). The piano accompaniment also starts fortissimo (*ff*) and moves to mezzo-piano (*mp*).

dim. e cal - an - do
slow swing - - ing seas!

The fourth system features a vocal line that decrescendos (*dim.*) and is marked *e cal - an - do* (ad libitum) and *slow*. The piano accompaniment includes the instruction *suivez* (follow) and ends with a pianissimo (*ppp*) dynamic.

“The Mother-Seal’s Song.”

(From the Jungle Book.)

Words by
RUDYARD KIPLING
(By Permission.)

Music by
DORA BRIGHT

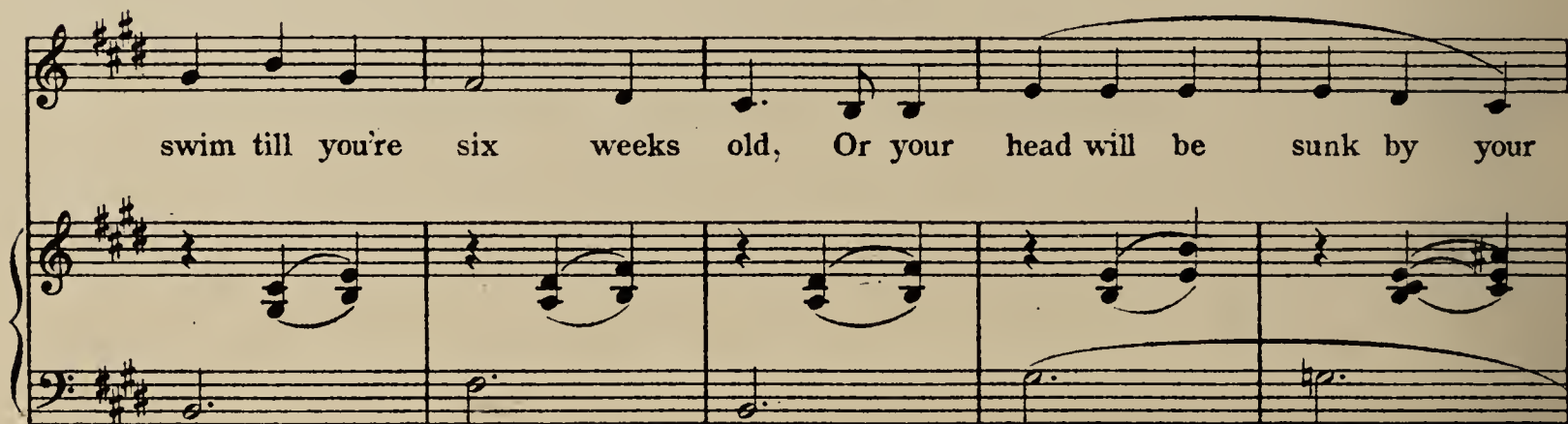
Allegretto grazioso.

Voice. *p*
You must - nt

Piano. *with grace*
p



swim till you're six weeks old, Or your head will be sunk by your



heels: _____ And Sum - mer gales, and Kil - ler



Whales, are bad for ba - by Seals. Are

bad for ba - by Seals, dear Rat, As bad, as bad, can

be; But splash and grow strong, And you can't be

wrong, Child of the o - pen Sea.

un poco rit. *p* *pp*

Tiger! Tiger!

(From the Jungle Book.)

Words by
RUDYARD KIPLING
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Music by
DORA BRIGHT

Con brio.

Voice. *Con brio.*

What of the hunt-ing, hunt-er bold?

Piano. *ff*

p e con melancolia

ff con brio

Bro-ther, the watch was long and cold! What of the quar-ry ye went to kill?

p *ff* *ff*

p

Bro-ther, he crops in the

p

ff

Jun - gle still! Where is the powr that made your pride?

f *ff*

Brother, it ebbs from my flank and side!

p

Where is the hast that ye hur-ry by?

ppp

p con espress. *Maestoso.*

Bro - ther, I go to my lair to die!

8 Ped.

Road-Song of the "Bandar-Log"(*)

(From the Jungle Book.)

Words by
RUDYARD KIPLING.

(By Permission.)

Music by
DORA BRIGHT.

Allegretto. gracefully and with humour.

Voice.

The first system of music features a Voice line and a Piano accompaniment. The Voice line begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 6/8 time signature. It contains two measures of rests. The Piano part is written for both treble and bass clefs. The right hand starts with a piano (*p*) dynamic and a melodic line, while the left hand provides a rhythmic accompaniment with eighth notes.

The second system continues the Piano accompaniment. It consists of three measures. The right hand features a rhythmic pattern of eighth notes, and the left hand has a bass line with some longer note values.

The third system includes the Voice line and Piano accompaniment. The Voice line starts with a piano (*p*) dynamic and contains the lyrics: "Here we go, in a flung fes-toon, Half-way up to the". The Piano accompaniment continues with the same rhythmic pattern as the previous systems.

jea - lous moon! Don't you en - vy our prance - ful bands?

Don't you wish you'd ex - tra hands? Would - n't you like if your

tails were so! *cresc.* Curv'd in the shape of a

Cu - pid's bow? *f* Now you're an - gry, but ne - ver mind,

a little slower.

Brother, thy tail hangs down behind! _____

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has three flats (B-flat, E-flat, A-flat). The tempo marking is "a little slower." The lyrics are "Brother, thy tail hangs down behind!" followed by a long horizontal line. The piano accompaniment consists of chords and moving lines in both hands.

p

Here we sit in a

The second system continues the music. The vocal line begins with a rest followed by the lyrics "Here we sit in a". The piano accompaniment features a rhythmic pattern of chords with a piano (*p*) dynamic marking.

bran - chy row. Thinking of beau - ti - ful things we know,

The third system continues the music. The vocal line has the lyrics "bran - chy row. Thinking of beau - ti - ful things we know,". The piano accompaniment continues with a similar rhythmic pattern.

Dreaming of deeds we mean to do. All complete in a

The fourth system concludes the page. The vocal line has the lyrics "Dreaming of deeds we mean to do. All complete in a". The piano accompaniment continues with the same rhythmic pattern.

cresc.

min-ute or two. Some - thing no - ble wise and good,

Done by mere - ly wishing we could; We've for - got - ten. but

cresc.

ne - ver mind, - Bro - ther, thy tail hangs down be - hind!

p slower *a tempo*

dim

pp *leggiero*

All the talk we ev - er have heard Ut - tered by bat. or

The first system of music features a vocal line in a treble clef and a piano accompaniment in a grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

beast, or bird, Hide or fin or scale or feather,

mf

The second system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment maintains the eighth-note pattern in the right hand and a bass line in the left hand. The dynamic marking *mf* is placed below the piano part.

cresc. e accel.

Jab - ber it quick - ly and all to - ge - - ther!

f

cresc.

The third system shows an increase in tempo and volume. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with the eighth-note pattern. The dynamic marking *f* is placed below the piano part, and *cresc. e accel.* is written above the vocal line.

f

Ex - cel - lent! Won - der - ful! Once a - gain! Now we're talk - ing

cresc.

f

cresc.

The fourth system concludes the piece with a final vocal phrase. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with the eighth-note pattern. The dynamic marking *f* is placed below the piano part, and *cresc.* is written above the vocal line.

f just like men! *f* Let's pre-tend we are!- *tempo p* nev - er. mind.

slower Bro - ther thy tail hangs down *a tempo* be - hind!

f Bro - ther thy tail hangs *p* down be - -

- hind! *accel.* *ff* *ff* 8

The Song Toomai's Mother sang to the Baby.

(From the Jungle Book.)

Words by
RUDYARD KIPLING.
(By Permission.)

Music by
DORA BRIGHT.

As a lullaby.

Voice. *pp*

Piano. *pp*

Shiv, who poured the har - vest, and

made the winds to blow, Sit,ting at the doorways of a day of long a - go,

Gave to each his por - tion. food and toil and Fate. From the *cresc.*

f King up - on the Gud - dee to the *p* Beg - gar at the gate.

Maestoso. All things made he *mf* Shi - va the Pre - ser - ver. *f* Ma - ha - deo! Ma - ha - deo!

f He made all. *un poco rit.* Thorn for the cam - el. *pp* fod - der for the kine, *a tempo* And

mo - ther's heart for sleep - y head, *calando* O lit - tle son of mine!

teneramente *calando*

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By

CYRIL SCOTT

SONGS.

AFTERDAY	G (B to D) and C	OSME'S SONG	D (D to F#) and F
AND SO I MADE A VILLANELLE	G (D to E) and Eb	PIERROT AND THE MOON MAIDEN	Db (Db to F) and E
ARIETTA	C (A to E) and Eb	PRELUDE	Bb, C (C to F) and D
AUTUMN SONG	Bb (Bb to Eb) and D	REFLECTION, A	D (B to F) and F
BIRTHDAY, A	C (B to F) and D	ROUNDEL OF REST, A	C (A to E) and Eb
BLACKBIRD'S SONG	D, Eb, C o F) and F	SCOTCH LULLABYE	D (A to D) and F
DAFFODILS	A, Bb (E to G) and C	SERENADE, A	D (D to F#) and F
DON'T COME IN SIR, PLEASE!	D (B to E) and E	SLEEP SONG	D minor (Bb to D) and F minor
EASTERN LAMENT, AN	C minor (Eb to Eb) and E minor	SONG OF LONDON, A	E minor (Bb to E) and G minor
EVENING	C (B to D) and Eb	SONG OF WINE, A	C (C to F#)
FOR A DREAM'S SAKE	Ab, Bb, (Bb to F#) and C	SORROW	Eb (Bb to Eb) and F
GIFT OF SILENCE, A	F (C to E) and Ab	SPRING DITTY, A	D (B to F#) and F
IN A FAIRY BOAT	C (E to F) and Eb	SPRING SONG	Low Voice, and Medium or High Voice
IN THE VALLEY	Medium or High Voice	TRYSTING TREE, THE	C (D to G) and D
LITTLE SONG OF PICARDIE, A	D (D to E) and E	TWO CHINESE SONGS: 1. Waiting	C (C to Gb)
LOST LOYE, A	Eb, F (E to F) and Ab	2. A Picnic	C (C to F)
LOVELY KIND AND KINDLY LOYING	G (D to E) and Bb	TWO POEMS: 1. Voices of Vision	C (C to F)
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LOYE'S AFTERMATH	Bb (C to E) and Db -	TWO SONGS: 1. Atwain	Bb (Bb to F) and D
LOVE'S QUARREL	G, Bb (F to G) and C -	2. Insouciance	G (D to E) and Bb
LULLABY	Db, Eb (C to Eb) and F	UNFORESEEN, THE	C (C to E) and Eb
MIRAGE	Ab (D to F)	YALEDICTION, A	C (D to E) and Eb
MY LADY SLEEPS	D (C# to F#) and F	YALLEY OF SILENCE, THE	C (D to E) and Eb
MY CAPTAIN	F (C to D) and G	YILLANELLE OF THE POET'S ROAD	A (C# to E)
NEW MOON, THE	E (B to E) and G	YISION, A	D (D to D) and E
NOCTURNE	Ab (C to F) and B	WHITE KNIGHT, THE	F (C to E)
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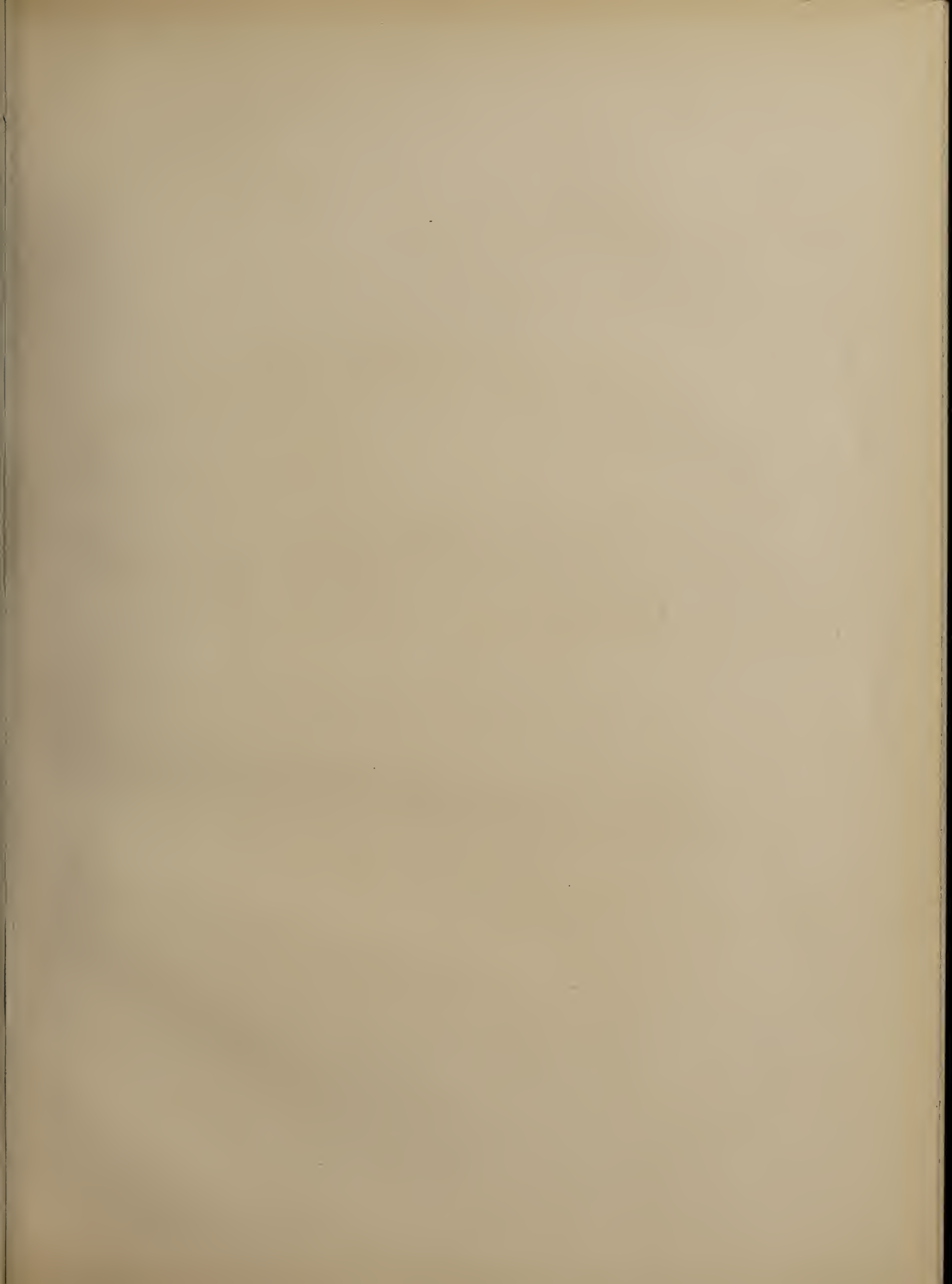
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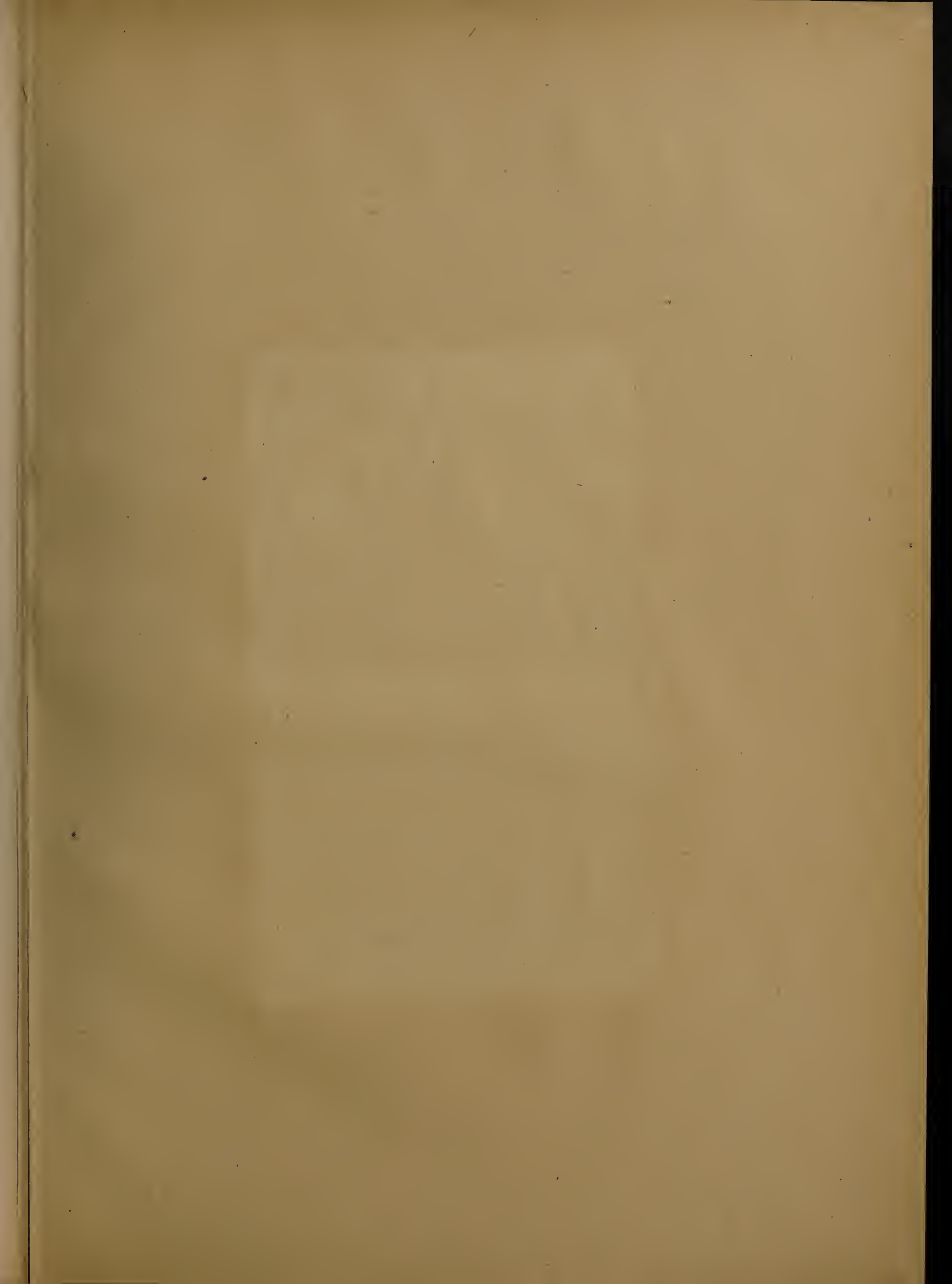






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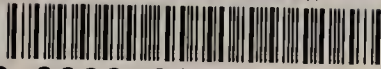
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